



This 24" by 36" full color poster was distributed to over 5000 U.S. post offices in October 1977 to announce the 50th anniversary stamp honoring the first successful talking pictures. However, all the posters were officially recalled the same week and destroyed because of complaints about Jolson's "blackface" pose. As a result, they have become a collector's item.

You Ain't Heard Nothing Yet?

Some Comments on the "Pre-Jolson" Edison Talkies

George A. Blacker

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DEAR APM:

Question: When was the Model O reproducer first supplied with Edison machines?

P.R., Little Rock, AR

Answer: According to Edison Sales Bulletin #56, dated August 6, 1910, as of September 1910 all Model D Triumphs and Idelias would be supplied with the new 2-4 minute reproducers. The initial cost of these excellent reproducers was \$10.00 each, which also included the new wider carriage. Allowance was also made for trade-ins of Model C and H reproducers. Since the Model E Triumph was also introduced in September, 1910, it was the first *new* machine to be supplied with the O reproducer from the start. Metal cygnet horns (in black and gilt, oak, or mahogany finish) in 10- and 11-panel styles, had been available since September, 1909, and wooden Music Master Cygnets appeared in August, 1910. Thus, the beautiful upright horns preceded the O reproducers for which they seem so obviously designed. The first Model O's had a circular overhanging weight, but this was soon changed to a trowel-shaped design of lighter weight.

Legal Dept
Didn't we make some trade
with Columbia Co whereby
we got right to use
any Higham patent,
Edison

The answer to this request from Thomas Edison, dated August 4, 1913, was that he did indeed have the right to use the Higham patent device on his Kinetophone to amplify the sound, as a result of a cross licensing agreement with Columbia. The first mechanically amplified patent was issued to Daniel Higham on July 16, 1901, and was later improved by Thomas Macdonald. The device was used for many years on the Twentieth Century BC Graphophone.

(Courtesy Hazelcorn-Cox)

Some Comments on the Edison Kinetophone Cylinders of 1912

George A. Blacker

Surprisingly little seems to be known today about the Edison *Kinetophone* cylinders which were developed in 1912 for the sound movies produced at the Edison studios. I have encountered only three references to them which include actual descriptions of the records, and all of them are erroneous. In his biographical work *Edison*, Matthew Josephson cited a playing time of seven minutes but gave no physical dimensions. Read and Welch, in *From Tin Foil to Stereo*, give a diameter of 5½ inches and a length of 8 inches. In his recently published and well-received book, *Edison Blue Amberol Recordings, Vol. I*, Ron Dethlefsen cited a diameter of 5 inches, but nothing more.

This widespread ignorance (and variation) seems to me to be a result of the fact that few if any Kinetophone cylinders have come into the hands of private collectors. I find this rather strange, as the later 16-inch movie sound track discs (e.g. Vitaphone) do turn up fairly often in the collectors' market; in fact, I own several of these myself, and know others who have them as well. Even though the *Kinetophone* records and apparatus were in general use for only a short time (and not very widely), it still seems as if some *should have* fallen into private hands, but even the APM Library of Recorded Sound, which has nearly all types of cylinder records made, has none in its coffers. Most are in institutional collections with an Edison connection, such as the Edison National Historic Site in West Orange, NJ, the Edison Winter Home in Fort Myers, FL, the Henry Ford Museum in Dearborn, MI, and a museum in England. The total appears to be a modest fifteen.

Since it was known that I had been working on the design of a multi-purpose electrical cylinder player in collaboration with the Historic Recordings Division of Yale University Library, I was able to actually examine and tape two of the cylinders at the Edison Site. We needed *exact* measurements of the records to make a correct mandrel adapter and had to determine length, outer diameter, inner bore, taper and grooving, to see if the *Kinetophone* cylinder fit within the three standard pitches we were designing

for the feedscrew and pick-up arm.

I then set out to make a working adapter which would fit on my *Electrographophone Junior*, a simple electric cylinder playback machine I had been using for almost two years now. The figures cited below for the two records in question are close approximations, but the precise figures were obtained with a micrometer at the Yale Engineering Laboratory. My machine was already designed for clearance around a 5-inch Concert cylinder, so there were no problems there. The Curator of Yale's HRD, Mr. Richard Warren, started me off with a plaster-of-Paris adapter he had made some years ago for the 3-inch Pathe Intermediate (Salon) cylinders; its outside diameter had been too small so it was used little if at all. However, it did serve nicely as a foundation.

I took a piece of thin cedar I had found in the bottom of an old cigar box, cut it into narrow strips about ¼-inch wide and ½-inch long, and began glueing these, in layers, on the plaster-of-Paris core. Allowing time for the glue to dry, it took me about three days to get enough of them in place to "build out" the adapter. Then, because the shims thus created were a bit too thick, I had to sand them down gradually until the *Kinetophone* cylinder fitted firmly and concentrically. When everything seemed to fit, I gave the adapter a protective coat of shellac and began my attempts at experimental playback (the original Kinetophone apparatus at the Site was not usable for this purpose).

Almost immediately I found myself in difficulty with the pick-up arm on my player. The *Electrographophone Junior* uses a self-tracking long wooden arm which I had so positioned to play a 4-inch long cylinder with a centered arc. I was able to relocate the arm successfully so that the increased length was fully playable, and managed to make preliminary tapes of the cylinders, one of which went to the Edison Site and the other to APM. I wanted the Site to have the tapes as soon as possible and in case the Yale machine was not ready in time, as the Site is sponsoring a celebration later this Fall (probably October) in honor of the development of the Kinetophone. (Continued)

Lista delle films accordate coi cilindri musicati da adoperarsi nel Kinetofono

Films		Cilindri		Musica
L. 150	Cad.	L. 10	Cad.	
Carmensita		Valse Santiago		Orchestra
		La Paloma		»
		Alma-Danza Spagnuola		»
Anna Bell, la Farfalla		Tobasco, Valse Mio		
		Sogno		»
		Padrone Feming		»
Bertoldi, Contorsionista		Cav. Rusticana		»
		Padrone Feming Valse		»
		Danza Agile		Piccolo
Danza Pickainnies		Danza del ventaglio		Orchestra
		Polka Eloisa		»
		Barkies Tukle		»
		Piccolo Kenkies		»
Rob Roy, danza Scozzese		Nulla troppo buono		
		per l'Irlandese		Orchestra
Giuocatore di Coltelli?		Belle di New York, Marcia		Banda di Gilmore
		Cav. Rusticana		Orchestra
Daino e ventaglio		Parkies Tukle		»
		Danza del Ventaglio		»
Warring e Vilson		Soirée al Club Lione		
		Kiln		»
May Leuas fanciulla		Ridda irlandese		Piccolo
Gaiety		Danza di Nozze Africana		Orchestra
		Polka Eloisa		»
Danza Carnevalesca (3				
Danzatori		Duetto Banjo		»
		Danza del ventaglio		»
Lucy Murrage		Ridda irlandese		Piccolo
		Indugia più a lungo,		
		Lucy		Orchestra
		Danza di Brownies		»
1. atto del Milk White		Marcia della luna di		
Ilag		miele		Banda
		Marcia del Centenario		Banda di Gilmore
		Marcia Arcadica		Orchestra
Band Drill		Marcia del Centenario		Banda di Gilmore
		Marcia Liberty Bell		»
		Marcia Tommy Atkins		Orchestra
Trio, Whie Milk Ilag		Marcia Arcadica		»
		Danza del ventaglio		»
Elsie Jonee Spagnuola		Faudanze Spagnuolo		»
		»		»
Danza del remo		Marcia di Nozze Afri-		
		cana (Dal Museo di		
		Barnum e C.)		»
Principessa Ali		Danza del Ventre		»

This one-page list was copied precisely (including typo's) from a January 1896 Catalog of the Continental Phonograph Kinetoscope Co. of Milan, Italy. No speech synchronization was attempted, as all the cylinders above are musical selections. This is the first time that this significant document has been published in 85 years!

As a result of all the necessary experimentation above, I was able to ascertain some specific information about *Kinetophone* cylinders. This was increased by Mrs. Leah Burt's sending me copies of some Edison Kinetophone Instructional Material. Curiously enough, this was dated June 23, 1924, long after I thought the Kinetophones were out of general use. Be that as it may, here are the correct physical characteristics of a Kinetophone cylinder once and for all:

Length: 7¼ inches

Outer diameter: 4¾ inches

Inner diam. (large): 3-15/16 inches (approx.)

Inner diameter (small): 3-5/8 inches (approx.)

Pitch: 100 grooves per inch

Speed: 120 rpm

Playing time: variable according to length of film, but approximate maximum of 6 minutes.

I determined the playback speed and running time *before* I got the Instruction sheets, which then confirmed what my ear, a cylinder stroboscope, and my stopwatch had combined to tell me.

The records themselves were kept in plush-lined containers of rather heavy cardboard. The containers, and their caps, are blue with the Edison "logo" in gold. One cap has no markings on it at all, but the other has a round label, on which was printed the following:

EDISON KINETOPHONE RECORD

Selection: _____

Number: _____

NOTICE

This record forms part of an Edison Kinetophone apparatus and is subject to the restrictions of the agreement under which said apparatus is sold or leased by the undersigned. It is not to be used except in an Edison Kinetophone by an authorized user of said Kinetophone.

Thomas A. Edison, Inc.

Orange, N.J., U.S.A.

Form 739

It can be inferred from the above notice that Edison did not offer Kinetophone kits that could have been used with *other* makes of projectors to convert them to sound. This may not have been a wise move, as few exhibitors probably cared to invest in a *full* Kinetophone outfit, especially when they

already had perfectly good silent projection equipment in their theatres.

The Instruction Sheets to which I referred did confirm my guesses about playback speed and running time, but they also exploded several theories I had formed about the equipment and its operation. For example, I had imagined that the phonograph unit was a *slave*, deriving its motive power from the projector, since I knew that there was a long belt strung between the projector and the phonograph, mounted behind the screen. But this was not the case. The phonograph did indeed have its own motor -- a 1/40th horsepower 220 volt DC motor (this would be a bit heftier than the average phonograph turntable motor of today). Proper regulation of the speeds of projector and phonograph were actually controlled by a device called the "synchronizer." The instructions are not very clear on just where this device is located, but I would surmise that it was in the booth, driven by a chain from the projector. The long cord between projection booth and phonograph (closer to the screen) ran between pulleys on the synchronizer and the phonograph. The synchronizer had a knob on it which apparently served as both indicator *and* control; if the pointer on the knob remained at the center of the scale, projector and phonograph were properly synchronized. If it moved off-center, the synch was also off, in which case the projectionist would turn the knob in the direction of the "drift", thereby restoring the correct linkage.

Both of the Kinetophone records I have examined had a small strip of the celluloid removed, about 1/16 of an inch wide and 1/2 inch long. I suspected some sort of visual cueing mark, and this proved to be so. It should be apparent by now that operation of a Kinetophone apparatus required two people: the projectionist in the booth and his assistant behind the screen. They could signal each other with buzzers, and the projectionist was apparently able to monitor the sound by means of a headset which was connected to a telephone transmitter mounted near the reproducer of the phonograph. The assistant slipped the record on the mandrel, taking care to line up the reproducer with the white mark formed by removing the strip of celluloid. If he did this properly, the playback stylus would rest on the record surface just inside the mark and almost in the first groove of the record. This done, he turned the mandrel by hand until he heard a loud "knock" on the record. This sound

always occurred immediately before the beginning of whatever music or dialogue was on the record. He cued the record just past the "knock" sound (probably created in the studio by clapping two pieces of wood together), and watched the screen. Immediately following the title, there was a foot of blank frames on the film. As soon as the first picture flashed on the screen following this blank footage, the assistant threw a lever on the phonograph which engaged a clutch in the mandrel drive train. If he did this promptly enough, the sound and picture were correctly synchronized. If further control or adjustment were necessary, the projectionist accomplished it by means of the indicator/control knob on the synchronizer. According to the literature, the synchronizer could advance or retard the projector relative to the phonograph by four frames in either direction -- eight frames overall. This may not sound like much, but given a projection speed of 18 frames-per-second, the operator had an adjustment factor of about 1/4 second in either direction. The frame-rate, by the way, is calculated from the information in the Instructions that the apparatus took six minutes to run one record and 400 feet of film.

It was my understanding that all the known *Kinetophone* films were single-reel shorts, none of which ran longer than six minutes (a few ran less; I timed the soundtrack of "Sextette from Lucia" at 4:50), but the instructions specified how to show a feature that used *more than one record*. Apparently the projectionist's assistant had to remove the first record, mount and cue the second and have it ready to roll when a second visual cue of one foot of blank film was visible on the screen. The films, in such cases, were so arranged as to have a silent interlude of sufficient length to permit the change of records. Under such circumstances, however, who would have wanted that job!

A final oddity about these 1924 instructions: they speak of the need for the projectionist to crank his machine with a smooth, even motion. I thought the day of the hand-cranked projector had disappeared by the twenties. Surely, the 1912-13 Edison Kinetophone apparatus at the New York Bijou had electric motor drive on the projector!

I had hoped to append a cylindrographical list of all known *Kinetophone* records to this article, but I have not been able to complete the roster of holdings at the Edison

Site. From other sources, however, I have been able to compile a small listing, which is sort of a historic first. (*See list at end*). Let me just add a couple of points about the records I've played. "Jack's Joke" has no catalog number marked on the rim at all, but the "Sextette from Lucia" record bears what I presume to be a catalog number -- 45. Both titles are followed by a letter -- "Jack's Joke" by a "B", and "Sextette" by an "A". Does this mean that there was more than one cylinder used to show the film? I don't know. We will have to await further data on other cylinders or perhaps, if we are very lucky, second copies of the same titles. There is one dot following the abbreviation "Pat'd", indicating a small production run of the cylinders if the code is the same as the regular Blue Amberols.

A word about the sound quality of the records: in my opinion, it is inferior to the Blue Amberols of the same period, lacking their crispness of sound. Even so, they are no worse than Victor or Columbia discs then in existence. It would appear that the sound *had* to be recorded while the action was being photographed (subsequent "lip synch" was still in the future), and the acoustic sound pick-up must have been via large horns suspended above the movie set, but out of camera range. This must have accounted for the relatively poor fidelity. The 120 rpm was a holdover from the days of the 5" diameter Concert records and should have given adequate quality as far as the technical aspects of gathering higher frequencies were concerned. The problem of keeping the performers near the horns, perhaps making for a relatively static film, but far enough away to be out of camera range, certainly made Edison's task difficult, and it must be a tribute of sorts that the records are as good as they are. Even the electrical Vitaphone discs of 1926-27 concentrated on *musical* recording which could be done separately. It is a little known fact that commercial development of sound pictures emphasized musical accompaniment, not speech synchronization. Early "silents" were never really silent, but usually had *live* music supplied at the theatre. Movie sound recording was an attempt to standardize this music for all areas. In a sense, Hollywood only backed into "talkies," finally becoming successful with them as synchronization improved and greater amplification became possible. By the late twenties, the public was much more ready to change its perception of what movies

were all about.

Since Edison introduced his talking pictures around the time that he had developed the 4-minute Blue Amberol, it is perhaps puzzling that he did not also have a 200-grooves-per-inch Kinetophone cylinder which would have given a playing time of 12 minutes (this would almost be equal to a modern 2000-foot reel on 35mm film with a projection speed of 24 frames per second (standard today)). It is possible that the Columbia-Higham mechanically-amplified reproducer, which Edison used on his machines, would not give satisfactory results with the finer grooving or that it was a matter of getting the extra large cylinder out of the mold during the manufacturing process. More likely, the coarser pitch made synchronization easier, although even with the 2-minute style grooves, synchronization remained a serious problem. Public reaction to the Kinetophone's public foray ranged from indifferent to hostile according to the book *Show Biz* by Abel Green and Joe Laurie Jr.

Edison, and his assistant W.K.L. Dickson, were apparently experimenting with cylinder-film synchronization as early as 1889, but a number of technical and social changes had to occur before sound and film became an everyday reality. We are certainly fortunate in having these artifacts to analyze so we can place them accurately in the development of "talking pictures". If any collectors are lucky enough to have one of these rare unbreakable cylinders, it is hoped that they will either send in data or tapes, or make them available to Yale and myself to make a permanent copy for posterity.

KINETOPHONE CYLINDROGRAPHY

45: *Sextette from Lucia*, sung by Agnes Kimball, Mary Jordan, Charles Harrison, Royal Fish, Frederick Wheeler, Donald Chalmers
: *Jack's Joke*

- : *Scene from 'Julius Caesar'*
- : *Charge of the Light Brigade*
- : *Revenge of the Indian Girl*
- : *Wainwright Quintette No. 2*

(Note: this last title is given on the box only; the title on the record itself is *Lecture Revised (E)*. There was a film in which Edison himself spoke and concluded by breaking a dish to demonstrate synchronization. It would be exciting if this, or another, cylinder were the sound track to that film!

Additions to this list are eagerly solicited.

BOOK REVIEW

Edison Blue Amberol Recordings: 1912-1914
by Ronald Dethlefsen

Tim Brooks

Despite a rather unlikely subject -- record slips -- Ron Dethlefsen's new book is quite a lot of fun. It sounds like a reference book, but it isn't, really. It is a collection of the little descriptive folders that were packed in with Blue Amberol cylinders during the period 1912-1914 (after which they were discontinued, as an economy measure). These were the predecessors of today's LP liner notes and were intended to launch the new type of cylinder by giving it extra-special packaging. Not only did you get a virtually indestructible, four-minute recording of superb quality, you got some interesting background information on the selection as well. As Edison put it in his dealer's publication, the *Edison Phonograph Monthly*: "The hostess in entertaining her friends can do more than merely put a record on the machine with the remark, 'Johnnie just loves this one' -- she can relate interesting little anecdotes concerning many selections or their authors, increasing immeasurably the interest in the records."

Now what noisy, breakable disc record gave you that!

The notes themselves were refreshingly informal and chatty, with tidbits of information about the song, the composer and occasionally the recording artist. "A song with a moral!" they exclaimed, when introducing that marvelous tear-jerker *In the Heart of the City That Has No Heart* (No. 2336). For *When the Dreams Come True* (No. 2068), they sketched in the plot of the musical comedy from which the song came, and the setting in which this number was originally sung. For *What D'ye Mean You Lost Yer Dog* (No. 2137), they tell us about the comic-strip origin of that peculiar phrase. Notes for *When the Midnight Choo-Choo Leaves for Alabam'* (No. 1719) tell -- if we care to believe it -- that Irving Berlin wrote the song on a speeding train when the racket kept him awake all night ("He decided that, as it was impossible to sleep, he would write a song to the time of the revolving wheels"). If the ditty puts *you* to sleep, it's doing more for you than it did for Irving.

All sorts of titles are represented, from

hits such as *Casey Jones* to the *Ride of the Thuringia Hussars*. For comic sketches and minstrel numbers, such as those of Golden and Hughes, Uncle Josh, and the Empire Vaudeville Company, we often get a full transcript of the cylinder. Some of those old gags look even worse in print:

BOY: "What was that funny little thing you put in the cornet?"

ACTOR: "That, sir, was a mute."

BOY: "A Mute?"

ACTOR (*shouting*): "A Mutel!"

BOY: It must be a deaf mute, the way you're hollering about it."

[No. 2093, *The Musical Wizard and the Bell Boy*]

Not every Blue Amberol produced between 1912 and 1914 is represented in the book. About a quarter of the 843 record slips that were ultimately issued are here, all from the popular series. They are a representative sampling chosen according to the popularity of the number, how interesting the write-up was, and the availability of the slip. The texts have been re-set, rather than photocopying the originals. At first, this offended my sense of authenticity, but the job has been extremely well done, carefully duplicating the original typefaces and layout. The re-set copy is actually much easier to read than the often-decaying originals would have been, while at the same time preserving the original appearance.

Quite a lot of additional material has been included to supplement the record slips. There are numerous reprints from catalogs and flyers of the period, giving descriptions of records not covered by slips; excerpts from the *Edison Phonograph Monthly* (now being reissued by Wendell Moore); pictures and short biographies of the principal recording artists (mostly from the April 1914 Blue Amberol catalog); a dating guide; illustrated advertisements for machines and reproducers; an introduction by the venerable Jim Walsh; and detailed chapters on the introduction of the Blue Amberol record, how they were manufactured (with pictures and diagrams), and on Ediphone School Records.

Another chapter analyzes "live" recordings on Blue Amberols, including a chart of those issued after 1914. (All cylinders issued during 1912-1914 were of course "live," that is, recorded expressly for cylinder release. Those produced after that date were generally dubbed from Diamond Discs, and thus

of somewhat inferior quality).

While the book does not purport to be a history of *all* Blue Amberols, or even of all those released during the "live" recording period, it does include title and artist indexes which list all issues from this two-year period. Asterisks denote those for which record slips or other descriptive material can be found in the book.

The execution of the book deserves special comment. Nearly every work of this type can be termed a "labor of love," but this one has been done with an unusual degree of professionalism. The layout is eye-catching, the supplementary chapters well-written and informative, and the printing (on slick paper) and binding first class -- although I suspect that the beautiful gold-leaf design on the hard-blue covers may wear off ere long unless protected.

This is not, I repeat, the complete book of Blue Amberol cylinders, but it is handsomely done and full of interesting and fascinating information on the early celluloid period. Volume II, covering 1915-1929, will appear later this year, along with a separate index to all the Blue Amberols, 1912-1929. Almost every collector will have some of the cylinders described here. Keep it beside the old Amberola and like Edison's hostess, you'll have more to say for your guests than "Johnnie just loves this one"!

The new price of this volume (over 200 pages), as of September 1, 1981, is \$24.95 ppd. directly from the publisher, APM Press. Checks should be made payable to Allen Koenigsberg. Only 500 hardcover copies have been printed and Volume II (about 500 pages) will have a limited run as well. All copies are numbered and autographed by the author. The separately printed Index will cover all popular American Blue Amberols from 1912-1929. If you wish the Index too, please drop APM a line. □

VICTOR DECALS COMING!

As the phonograph hobby becomes more advanced, collectors have demanded a higher degree of perfection when it comes to reproduction parts. Frequently asked for is a *really good* decal for both metal and wooden Victor horns, which shows Nipper and the trademark gramophone in several colors. Now one is becoming available from John Salerno, 963 - 66th Street, Brooklyn, NY 11219, (212) 238-4584. The artwork on the advance copy we have seen is excellent and involves seven different colors. Available in limited quantities, you may request more information directly from John.

The Golden Age of Opera Recordings

Joe Klee

Let's call this one, how you get hooked. I frequent a record collectors club which tends to specialize in Jazz. When they found out that I was buying opera records, a lot of them started digging out those old Red Seals from the basement and bringing them in to the flea markets that this club likes to think of as "meetings." I didn't mind because these collectors were eager to get rid of their Caruso records to make way for hotter numbers by Fletcher Henderson and Duke Ellington, so the prices were not unreasonable. One flea marketer who has a reputation for asking, and more often than not, getting, top dollar for his records ... I won't mention names ... brought in a couple of items that caught my eye. There was a Caruso with piano accompaniment from his first American recording session (Feb. 1, 1904) and an excerpt from *Pagliacci* for which he was asking what I thought was an exorbitant price since I had never heard of the tenor. Then I noticed that the recording was supervised and conducted by the composer, Ruggero Leoncavallo. I bought the disc and took it home and discovered the voice of Antonio Paoli. Antonio Paoli never sang at the Met... nor at Hammerstein's Manhattan Opera House. He was born in Puerto Rico, sang most of his career in Italy, sang only briefly in New York with the visiting Chicago Opera Company, suffered a paralyzing stroke, was given a pension by the government of Puerto Rico and died nearly as unknown as he lived.

I owe to Nino Pantano the information that an article was published in *Opera News* of April 8, 1972 by Max de Schauensee under the title of "The Lion of Ponce." The article included scant biographical data but two photos -- one of Paoli -- the other of the cast of the *Pagliacci* recording, including Leoncavallo, Paoli, Badini, and Pini-Corsi. Paoli turns out, from all records, to be a fine heroic tenor well worthy of the name that he was given, the second Tamagno. Like Tamagno, he made quite an impression as "Othello" and recorded many excerpts from Verdi's penultimate masterpiece for *La Voce del Padrone*, his label from 1907 until 1913. These recordings as released on Victor may have been popular in their day, but as far as reissues are concerned, RCA prefers to stick to safe bets like Caruso and Mario Lanza. Actually, it's questionable as to whether or not RCA would even have the rights to the Paoli material any longer since *Voce del Padrone* associated with Victor's European affiliate, G & T, rather than with the company in Camden. The fact remains that the only Paoli reissues I've been able to find are on the "O.A.S.I." and "Club 99" specialist labels.

Club 99 CL 99-1 includes excerpts from *Le Cid*, *Andrea Chenier*, *Otello*, *Les Huguenots*, *Pagliacci*, *Il Trovatore*, *Poliuto*, *Samson et Dalila*, *Le Prophete*, *Iris*, and *William Tell*. O.A.S.I. has a two-volume 100th anniversary issue although there seems to be a difference of opinion as to whether

his birth date was 1870 or 1871. O.A.S.I. 520 includes the excerpts from the near complete *Pagliacci* with the composer conducting but ... only those selections on which Paoli appears. I understand that there is an imported reissue from a company in Latin America which includes the entire series of recordings, but only the Paoli's are available here. The LP also includes excerpts from *Rigoletto*, *Madame de Belle Isle*, *Saint-Saëns' Dejanire*, *Il Trovatore*, and *Andrea Chenier* plus one of Giordano's songs. O.A.S.I. 521 has the *Otello* excerpts plus bits from *Il Trovatore*, *La Gioconda* and *Aida*. A third O.A.S.I. LP, 522, includes selections from *Roberto Il Diavolo* and *Carmen*, filling out an album of selections by another tenor, Antonio Cortis. That's what is available now and as you can see, if you want everything, you'll have to put up with some duplication between O.A.S.I. and Club 99, most notably the *Otello* pieces, "Vesti la giubba" from *Pagliacci* and "Come un bel di" from *Andrea Chenier*. Still the power and intensity of Paoli's "Di quella pira" from *Trovatore*, "Esultate" from *Otello*, "Cielo e mar" from *La Gioconda* and his "Celeste Aida" are enough to make the duplication worth your while.

So how come he didn't sing at the Metropolitan Opera House? One can only guess but I'd make an educated guess that with the established stars such as Enrico Caruso, Giovanni Martinelli, and Benjamino Gigli reigning at the Met from the 1910's through the twenties, the last thing the Met needed was another high salaried superstar tenor ... especially one whose repertoire seemed to nearly match Caruso's ... except for *Otello*. "Otello" is the one role he did sing in New York replacing the indisposed Charles Marshall with the Chicago Opera Company at the Century Theatre in 1920. He did go on to sing in Philadelphia (Don Jose in *Carmen* and Samson in *Samson et Dalila*) before returning to Italy and La Scala. For these facts, I'm indebted to the liner sheet that came with the Club 99 LP ... the O.A.S.I.'s, like others in their series, are liner-note-less. I wish I could have been fortunate enough to have heard Paoli "live." Like Caruso and Tamagno, he came along before I was born and didn't last long enough so that I could have crossed his path. If the recordings are any indication ... and the recordings are the only indication we have ... these were voices that it was much my loss to miss. Were they *that* good in person or were they just singers endowed with voices (as many have been since their time) that recorded better than they sounded "in the house"? There's no way I can vouch for Paoli or Tamagno. I've spoken to enough people who heard Caruso to know for certain that the voice was real and the records weren't just a false indication of the ability. About Paoli ... who knows? But the records are there. The records are good. And that ought to be enough. □

NOTICE

After October 31, 1981, the subscription rate for 10 issues of **APM** will be \$10.00.

The next Tri-State Music Collectibles Show will be held Sunday, October 11, 1981 at the Holiday Inn in Livingston, NJ, 11 am — 5 pm. For more info, please call days (212) 374-1499 or eve's & weekends (201) 994-0294; or write Tri-State Exhibitions, Inc., P.O. Box 76, Livingston, NJ 07039. The last one in March was quite successful and as usual, collectors from all over the US and Canada will be there!

Collection for sale: Edison Standard, Victor V, Victor VV-IV, 4-3, 4-7, 8-30, 1-70, 10-50, 2-60, R-35 radio-phono, English Celeste, Steinway Duo-Art Grand. All excellent. Send offers or request info from Art Faner, 555 Winter N.E., Salem, OR 97301.

(VI-10)

Edison Concert phono (5") with original Hawthorne & Sheble horn; 5" Macdonald (AB); 5" Concert records. Taking bids. William Shortridge, 115 Shive Place, Burlington Twp., NJ 08016. Or (609) 386-7517.

1932 "**VISONOLA**" by Sparks Withington, the orig. home entertainment center, featuring radio, phono 78/33 rpm, 16mm movie projector and screen, all in one cabinet. Used for talking movies, with sound-synchronized between phono at 33 rpm & projector. Screen in lid of cabinet used with a mirror to reflect image. In excellent orig. working condition, with owner's & service manual, no talking records or film. \$2 for pics. A "Visonola" was once owned by Clark Gable. Best offer over \$2500. W. R. Fiedler, Rt. 2, Box 2489, Oroville, CA 95965.

(VII-1)

PHONOGRAPHS FOR SALE

Victor-Victrola IX. Nice original condition, plays beautifully, \$295. Peter Becronis, 1558 Wembley Rd., San Marino, CA 91108. (VI-10)

The JUKEBOX COLLECTOR Newsletter, \$15/year. Sample \$1. Rick Botts, 2545 AP SE 60th Ct., Des Moines, IA 50317. (VI-10)

Wood Horns, oak or mahogany Opera and Music Master; round cylinder cabinets, complete cases and lids for Opera, Standard, Fireside, Home, Gem, Triumph, etc. Exact Reproductions. 40-page catalog #3, \$1.00. Bill Moore, 10820 6th Street, Gilroy, CA 95020. Phone (408) 847-2845, 5-8 pm PST. (VII-3)

Amberola 50, mahogany case, \$350. Columbia BK Jewel, \$350. Edison Standard, square case, 4-clips, \$425. Genola toy phonograph, complete, \$150. "Columbia" Std. Model A, red decal, \$300. Telegraph Series C, 1900-1903 wire recorder, complete with phone and cradle, good cond. \$1000. E. T. Drake, 1-317-342-7666. (VI-10)

Gabel's Automatic Entertainer, 1906, First Model, oak case, very ornate, spring-driven, plays 24 discs acoustically, outside horn. Available for sale or trade. Howard Hazelcorn, after 6 pm, (201) 836-6293.

Two S. Bergmann tinfoil models, 1 phonograph, 1 Berliner handcrank. The above are reproduction, made to print and spec's. Will sell or trade. Make offer. N. Solgas, 821 Duchow Way, Folsom, CA 95630. (VII-1)

Unrestored Emerson, needs considerable work. Send SASE for details to Herman Meyer, Box 67, Rifton, NY 12471-0067. (VII-1)

PHONOGRAPHS FOR SALE

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, **V.R.P.S.**, P.O. Box 5345, Irving, TX 75062.

(TF)

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. *Sedler's Antique Village*, Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or call (617) 375-5947 eves. (VI-10)

Quality Castings Now Available! Those hard-to-find, front-mount phonograph tone and support arms and turntables are finally available in quality reproductions. These parts (See you at Livingston) are expertly polished and come complete with all necessary hardware. Columbia, Victor, Standard, Englewood, Berliner, Harvard, Busy Bee, Zon-o-phone, Harmony, Duplex, Globe. Send 35¢ long SASE for your free lists. **Norm & Jayne Smith**, 9096 Harvard Blvd., Poland, OH 44514. Or (216) 758-1367. (VII-9)

50 phonographs, Type BO, BVT, toys, Berliner, Edison, music boxes, etc. Schira, 30 Compton O, Waterville, P.Q., Canada J0B 3H0. (VI-10)

U.S. Peerless cabinet model cylinder phono (1911), height 47", weight 250 pounds in mahogany. For parts or restore it? Two Columbia BF's with 6" mandrels. Banner front Triumph with crane and horn, large disc Columbia with wooden horn. Dennis Devine, 722 E. Pierce St., Council Bluffs, IA 51501. Or (712) 323-5233. (VI-10)

PHONOGRAPHS FOR SALE

Resona Console, inside horn disc phonograph in good condition. Plays well, \$95. Frank Silverman, 51 Cedar Ridge Lane, Dix Hills, NY 11746, or (516) 698-1617

PHONOGRAPHS WANTED

Want Talk-o-phone machines, parts, related items, any condition. Top prices paid for what I need. Steven Hobbs, 1116 W. Morgan, Kokomo, IN 46901. (VI-10)

Coin-ops: paying market value for cylinder or disc types. Edison, Columbia, Mills, Caille, Rosenfield, Gabel, Holcomb and Hoke, Multiphone, Regina, Capehart, or what have you? What is your price? Will pick up anywhere. Russ Ofria, 8432 Darby Ave., Northridge, CA 91324. (VI-10)

Columbia Type S Graphophone, electric type, mechanism only, have cabinet. Will also buy complete or incomplete Columbia Business Graphophone, Type CE. Thanks. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY 11226.

Edison Triumph for my collection, will pay premium price for mint original. Bud Overshiner, Box 636, Kenwood, CA 95452. (VI-10)

Victor Model XVII mahogany Victrola in excellent to mint condition. R. J. Wakeman, Plant Path. Dept., U.C. Davis, Davis, CA 95616. (VI-10)

Edison Opera, Victor III, and Hexophone. Also Columbia 6"-long cylinder records. Joe Rockhold, 11925 Serena Rd., Lakeside, CA 92040.

Info wanted on Victor Type Z: advertisements, catalogs, manuals, etc. Brewster Ames, Jr., 9 Overlook Dr., Bedford, MA 01730. (VII-1)

PHONOGRAPHS WANTED

Edison Electric Class M, or parts thereof. Upper works for Bell-Tainter machine. Ray Phillips, 10107 Camarillo, No. Hollywood, CA 91602. Or (213) 877-0275 (office), (213) 877-8941 (home). (VII-3)

Mikiphone portable phono, others too. Lateral adaptor for Edison Diamond Disc to play 78's, DD record cabinet. B. Kasindorf, 22 Orchard, Newton, MA 02158. Or (617) 965-5273.

Capehart, Victor, RCA and Scott radio-phonograph combinations wanted. Also Wurlitzer jukeboxes 780, 950 and early wooden models. Call 717-875-4787 after 11 pm. Joe Weber, 604 Centre St., Ashland, PA 17921. (VII-9)

Want Edison Diamond Disc phonograph in fine cabinet such as William & Mary style. Bill Eigenfeld, 388 Avenue X, Brooklyn, NY 11223. Or (212) 645-9415.

Edison Class M or Class E Electrics; "Let Us Not Forget" record. Sam Sheena, 551 Mark Lane, Westbury, NY 11590. Or (516) 334-5959.

HELP: I NEED PARTS!

Need Columbia-Kolster tone arm and reproducer, Electrola parts, pre-1900 Edison and Columbia parts, cases and batteries. Victor R and Zonophone arms. Joe Weber, 604 Centre St., Ashland, PA 17921. Tel (717) 875-4787. (VII-1)

Need gooseneck "elbow" for Opera horn or complete horn. Have to trade: Zonophone oak cabinet with good decal, Zonophone tonearm with back mount bracket and original reproducer and Zonophone turntable. Also have 5" black Lambert cylinders in original boxes! Don Sauvey, 312-397-4523 after 7 pm. (VII-1)

HELP: I NEED PARTS!

Need slip-in elbow for Victor II, long-throat reproducers for Columbia or Standard X front mount machines. Thurman Justus, R. 1, Box 1222, Spanaway, WA 98387.

Edison reproducer to play the long-play records, must be marked "Long Play". Also need L.P. records, either 10" or 12". Please give price & cond. J. Verle Spiers, 4825 Palmer St., Spencer, OK 73084 Or (405) 771-3515.

Need Edison Gem horn (B) and Edison Opera mahogany horn. Axel Boilesen, 544 Lyncrest, Lincoln, NE 68510.

Need metal grease pan for first model Edison Gem. Buy or trade. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY 11226.

Want motor parts and levers to complete my Klingsor coin-op. Would like pictures or drawings that show operation. W. C. Bosse, 601 E. Meadecrest Dr., Knoxville, TN 37923. (VII-1)

Want original square-holed crank for Edison Triton spring-motor (Triumph or Concert). Also need a good 2-min. recording stylus with holder for Edison recorder. State price & cond. F.C. Minchella, 228 Curlew St., Rochester, NY 14613. (VI-10)

Wanted: Tonearm and horn for 20" outside horn Regina-phonograph. Ralph Schack, 614 Knox, Wilmette, IL 60091. Or (312) 251-6039 eve's. (VII-2)

Want Victor #2 or Exhibition reproducer. Also accessory reproducer for Standard 78 disc to fit Edison Diamond Disc tonearm. Prefer un-reconditioned units, as long as complete. Allan Hibsich, 4 La Foret Ct., Oroville, CA 95965. Or (916) 589-0138.

HELP: I NEED PARTS!

Want case for Columbia 20th Century (BC), tonearm & elbow for front mount Columbia. Bill Shawven, Rt. 2, Box 272, Kennewick, WA 99336.

Large Victor horn, over 22" long. D. H. Wallis, 547 Marengo, Forest Park, IL 60130.

Need self-supporting crane for Edison morning glory horn. Also rubber connectors between horn & reproducer. Roger Rhodes, PO Box 855, NY, NY 10101. Or (212) 245-5045.

Need Columbia 10" turntable! Or 12" Columbia. Or any make 10" turntable made by Columbia. Richard L. Kelley, Box 241, Rte. 1, Clinton, IN 47842. (VII-1)

Need tonearm for an "Operola" made by International Talking Machine Co. of Chicago. Can't find serial number or other identification! Flavil Ruff, 552 Arden Ave., Steubenville, OH 43952.

RECORDS FOR SALE

NOTICE: Auction list of rare classical 78's and printed items. List (usually annual) gratis when issued. Larry Holdridge, 54 E. Lake Dr., Amityville, NY 11701. Rare speech and classical vocals purchased at premium prices. (VI-10)

Edison discs and Edison cylinders for sale. Also 1940's classical 78 rpm albums. Send SASE for list to: Arthur Harrison, 1021 Falcon Dr., Columbia, MO 65201. (VI-10)

Cleaning House! Selling off extra brown wax cylinders, duplicates, etc. Write for list. SASE, please. Rick Wilkins, Box 3442, Arlington, TX 76014. (VI-10)

See ad for beautiful record wall units under "Miscellaneous For Sale." **Filsonic Furn.**

RECORDS FOR SALE

Send large SASE for my third list of cylinders, discs, needles, and parts. Amberola 75, \$395. or best offer. R.P. Marzec, 92 Swimming River Rd., Lincroft, NJ 07738. Or 201-842-7349. (VII-2)

Vast stock of 78's, Edisons, LP's. Make specific requests. SASE. Ralph W. Sim, 64 Riverview Rd., Clifton Park, NY 12065. (VII-8)

I have Zon-o-phone Record *My Rainbow Coon* by Zonophone Minstrels, 5821. Also, I have *The World's Fair in Water Colors* by C. Graham, 1893. Some pages torn. James E. Johnston, P. O. Box 277, Cass Lake, MN 56633. (VI-10)

3500 records from the Columbia "A" series (1908-1923). Many mint condition, many popular artists, titles, classics, and scarce issues. Contact Dave Di Zinno, Box 142, Wellington, OH 44090. (VI-10)

18 Edison ICS Spanish cylinders, 16 in original packing, \$100. R. M. Snincak, 1430 5th St., Manhattan Beach, CA 90266.

26 WWI songs plus American Legion book of 100 songs: \$35. 33 labels before 1930, including *Star*, *Starr*, *Lakeside*, *Supertone*, *Regal*, *Clarion*: \$60. 25 *Hit of the Week*. One has ad spoken at end, \$40. 11 Pathe verticals, including 5 14": \$35. 45 sides, 17 solo pianists: \$60. 5 4-minute cylinders, \$18. 26 12" jazz sides, including 12 Commodore, 6 V-discs sides, \$37.50. Art Faner, 555 Winter St. NE, Salem, OR 97301. (VI-10)

AUCTION: Rare cylinders/78's, Paper items, More! Mailed September. SASE. Steven Ramm, 5 Morningside Drive, Trenton, NJ 08618. (VI-10)

RECORDS WANTED

Wanted: Recordings of the Manhasset Quartet and Diamond Four Quartet. Dr. Val Hicks, 2360 Westview Way, Santa Rosa, CA 95401. (VII-2)

Operatic cylinders, Edison and Pathe discs wanted. N. Faerber, 5237 Fishburg, Dayton, OH 45424.

Want 2-minute cylinder *Eiley Riley* by Ada Jones, Edison #10285, premium price for mint record. M. A. McGhehey, 1301 Plass, Topeka, KS 66604.

Buy or trade for cylinder banjo records. Please price & condition. Wayne Petersen, 5821 Dale Ave. S., Minneapolis, MN 55436.

Want Ernest L. Stevens, Muriel Pollock, Ursula Dietrich Hollingshead, Ray Perkins Diamond Discs. Burke, 2084 S. Rio Grande, Orlando, FL 32805.

Wish to purchase Long Playing Diamond Discs in fine condition. State price. George Harris, 3212 36th St., Lubbock, TX 79413.

Please help: Will buy for cash: Columbia 6" (half foot long) BC 20th Century cylinder records. Price, titles, condition. Immediate reply. Jim Sabados, 87 Bennett St., Bridgeport, CT 06605.

Any Standard Talking Machine discs (1/2" center hole). Also any Standard catalogs or literature on Standard Model A. Any Cal Stewart, Golden and Hughes, or Van Avery Blue Amberols and Diamond Discs. Send lists, state condition, price. Thanks. Mike Vogel, 1301 So. 23rd St., Lafayette, IN 47905.

Need early recordings of Manhasset Quartet for Smithsonian record. Dr. Val Hicks, 2360 Westview Way, Santa Rosa, CA 95401.

RECORDS WANTED

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

(VI-10)

Any operatic recordings, especially those by Galli-Curci, Maria Barrientas, Luisa Tetrazzini, Marcella Sembrich, Maria Galvani, and other coloratura sopranos. Also complete operas on 78's. Kelley Alig, 602 N. 6th, Fairview, OK 73737.

(VI-10)

Blank cylinders, cylinders with jazz, dance music, ragtime, cakewalk, any Swedish title is of great interest. Also want banjo, violin and accordion solos. Have many cylinders to trade. Also want pantographic copying machine. State condition and price. Anders Schilling, Bjornsonsgatan 95, 16156 Bromma, Sweden.

(VII-5)

Wanted: Edison Records, 14" Pathes, Floriated horns, grill for Victor 10-50. Tom Grattelo, 2818 Central, Alameda, CA 94501.

(VII-1)

Wanted: Steinway Piano, Classical records, transcriptions, cylinders, concert cylinders, Leica cameras & accessories, working wire recorder and wires, tapes of live performances of famous pianists, singers, opera, conductors. Al Brock, Box 13362, Atlanta, GA 30324. Or (404) 875-3129 (have answering machine).

(VII-2)

Want 5" diameter (Concert) Lambert cylinders. Also 2-minute Blue Amberols, and 1931 long-play Victors. Thanks. Joe Pengelly, 36 Thorn Park, Mannamead, Plymouth, England.

RECORDS WANTED

Wanted: Records, sheet music: "Whadda ya wanna make eyes for" from "Follow Me" (1916), Col 2205; "Oh by Jingo!" from "Linger Longer Letty" (1919), record label unknown. State condition, price. Ralph Reithner, 2952 Magliocco Dr., #14, San Jose, CA 95128.

(VII-4)

Edison Amberol 4M Special D Series, D1 to D24 in orange boxes. Need boxes, records and lids, together or separate. L. Wojtkiewicz, 3317 Woolworth Ave., Omaha, NE 68105. Or 402-345-0748.

Black Bottom by Virginia Creepers, or Lou Gold, Actuelle 36475, 11234, Perfect 14656. Dave Hill, 13424 Enid, Fenton, MI 48430.

PRINTED ITEMS FOR SALE

Edison Blue Amberol Recordings, 1912-1914 by Ron Dethlefsen (Vol. I) is selling out quickly. If you have not already ordered your copy (**\$24.95**), please do so as soon as possible. Vol. II will be more than **twice the size** of Vol I, and is now at the printer's! Purchasers of first book will have option on Vol. II (1915-1929). **APM**

ZONOPHONE ENTHUSIASTS! Send long SASE for copy of the **New Zon-o-phone Newsletter**. Box 955, Ashtabula, OH 44004.

(VI-10)

NOSTALGIAWORLD is *must* reading for the collector of records, movie memorabilia, personality and nostalgia collectibles. Send \$1.00 for a sample "Convince-Me" issue. NW-Convince Me, Box 231, N. Haven, CT. 06473.

Send for your Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: AMR, P. O. Box 3194, Seattle, WA 98114.

(VII-2)

PRINTED ITEMS FOR SALE

The Musical Museum, Deansboro, NY 13328 offers **Tinfoil to Stereo**, phonograph encyclopedia, hard cover, second edition, autographed by authors. Only \$22. by UPS. Free list of sale items for SASE.

(VII-1)

Our catalog of Radio, Phonograph, Player Piano & Jukebox publications will be ready soon. A few of our publications you may order now are: R-116, Instructions Victrola XVII; R-117, Instructions Victrola XI; R-118, Instructions Victrola 210; R-121, Instructions Victrola 410; \$3.00 ea. plus \$1 shipping. AMR, P. O. Box 3194, Seattle, WA 98114.

(VI-10)

For Sale: Issues #1 thru 4 and 6 thru 13 of *Talking Machine Review*. Also a number of "Hillandale News": #25 and 31 thru 66. Make me an offer, preferably for all. Geo. A. Blacker, 345 So. Main St., Cheshire, CT 06410

Why not subscribe to the journal from "Down Under?" *The Phonographic News*. It is \$10.50 for 6 issues sea-mail. Also, Diamond Disc Instruction Manual Reprint, \$2.60. Other items available. Write to the **Phonograph Society of South Australia**, P. O. Box 253, Prospect 5082, Australia.

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA.

EDISON PHONOGRAPH MONTHLY

Some Highlights of Volume VII, 1909 (312 pages)

Jan.	<i>Lessons for all Edison Dealers</i>
Feb.	<i>Cylinders now have printed top labels</i>
Mar.	<i>Important improvement in governor collars</i>
April	<i>300 cylinder records to be withdrawn</i>
May	<i>Triumph Model A and B differences!</i>
June	<i>New Fireside phonograph announced</i>
July	<i>J. P. Sousa signs Edison contract</i>
Aug.	<i>First cygnet horns announced</i>
Sept.	<i>2- and 4-minute Gem unveiled</i>
Oct.	<i>President Diaz of Mexico makes record</i>
Nov.	<i>Amberola I announced to the Trade</i>
Dec.	<i>Some notes on Stella Mayhew</i>

All books are serially numbered as this is a limited printing. Additional volumes are in production and all are bound in deluxe red and gold hard covers. These are true facsimiles of the *original* Edison Dealers' Trade Magazine. Each volume has at least 180 pages, Vol's VI and VII have 312 pages, all with much fascinating information and pictures. The first five volumes are \$12.95 each, and Volume VI and VII are \$13.95 each. Order while available from:

Allen Koenigsberg
650 Ocean Avenue
Brooklyn, NY 11226

Wendell Moore
R.R. 1, Box 474H
Sedona, AZ 86336

[illegible]

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Al Gerichten

23 Waldo Avenue, Bloomfield, NJ 07003

Phone: 201-748-8046 (Daily 10 am to 5 pm, Sat. by App't)

(VII-5)

★ *Antique Phonograph Publications* ★

Ron Dethlefsen's new book on *Edison Blue Amberol Recordings, 1912-1914* has been a runaway bestseller! Orders have come in from all over the world for this beautiful hard-bound blue and gold opus on the history, singers, machines, composers, etc. behind Edison's most illustrious cylinder record. If you haven't already ordered your copy, or gotten someone to give you a special gift, please do so while supplies last. Only 500 numbered hard-cover copies were produced. Remember, for the price of 4 or 5 good records, you can have access to everything you ever wanted to know about Edison's finest cylinders. Please send \$24.95 directly to APM for postpaid delivery. Ron has now completed Volume II (**more than twice the size — nearly 500 pages!**) of this important work, which covers from 1915 to 1929, and is now at the printer's! The anticipated introductory price will be \$38.95.

We hope to have a limited number of Daniel Marty's new hard-cover book on the phonograph, with many beautiful color pictures. This book was originally printed in Switzerland and has only recently been translated. It shows many European and American machines in exquisite detail.

PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine, *The Hillandale News*, by airmail for \$10. per year, \$8.00 via seamount. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Rd., Liverpool, England L16 1LA. Payment should be made to C.L.P.G.S.

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold, & traded. Please write to Tim Brooks, 84-22M 264th St., Floral Park, NY 11001

Victor and Victrola **Books of the Opera**. Any Edition and Supplements. Please quote price and cond. Kelley Alig, 602 N. 6th, Fairview, OK 73737. (VI-10)

MISCELLANEOUS WANTED

Info wanted on Victor Type Z: advertisements, catalogs, manuals, etc. Brewster Ames, Jr., 9 Overlook Dr., Bedford, MA 01730. (VII-1)

Popular Mechanics Magazine wanted, 1902-1912 & 1933-39. Covers necessary, good condition. Also research work done. Gary Stevenson, 801 Eichelberger, St. Louis, MO 63111. Or (314) 351-5540.

ITEMS FOR TRADE

Trade 30 Edison **The New Phonogram**, Jan. 1909 - Dec. 1912 (no complete years) for ? Elmer Stratton, 17011 S.E. Wiley Way, Milwaukee, OR 97222. Or (503) 659-2177.

For trade: Victor IV and Model B Triumph (2 & 4 minute). Wanted: Victors and unusual Edisons. Jerry Blais, 583 S. Nebergall Loop NE, Albany, OR 97321. Or (503) 926-2843.

MISCELLANEOUS FOR SALE

Have over 3000 old 78's (mixed, pop and classical). Would like to trade tapes (any format) with cylinder collector. Jack Pfeifer, 19 Lindis Farne Ave., Westmont, NJ 08108.

Sonora semi-permanent needles. Two sealed packets of five. One packet loud and one medium volume. Only \$3.50 ppd. Charles Barby, 56 Carriage Hill Lane, Poughkeepsie, NY 12603. (VII-3)

5" mandrels for Pathe and Edison. Also beautiful 14" aluminum horns for Columbia. Write for latest list. Jean-Paul Agnard, Temara-Plage, Rabat, Morocco.

Sheet Music Bought and Sold. Stamp, please. McCall, 50 Grove, New York, NY 10014. (VII-3)

It pays to advertise in APM!

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pages on reproducers, horns and accessories, and records, both cylinder and disc. 8½ x 11 page size, printed on high-quality embossed paper with plastic spiral binding for easy reading.

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MISCELLANEOUS FOR SALE



VICTOR TRADEMARK TABLE LAMP. A unique addition to any phonograph collection, or collector's room. Limited edition reproduction. Each lamp is handmade of honey colored stained glass, numbered and signed. Color photo \$1.00. Table lamp with base, only \$249.00. Hanging lamp, only \$229.00. Lamps shipped postpaid. Please allow 4-6 weeks for delivery (Satisfaction guaranteed). Order from SPECTRUM ENTERPRISES, 506 Hazelwood Dr., Easton, MD 21601. (VII-2)

78 and LP Record Shelves, 1½" thick wood, 50 designs for from 81 to 2,088 LP's. Catalog: Filsonic Furniture, Room 610A, 515 N. Kensington Avenue, La Grange Park, IL 60525.

"Edison" decals as found on cylinder and disc cabinets, excellent replicas. Featured in APM. \$1.75 ea. or 5/\$7.50 plus SASE. Charlie Stewart, 900 Grandview Avenue, Reno, NV 89503. (VII-3)

Jukebox the Golden Age. A pictorial guide to collectible jukeboxes, 65 pictures in color. 104 pages hardbound. It's pure cream! \$13.95/UPS. Jukebox Collector, 2545 AP SE 60th Ct., Des Moines, IA 50317. (VII-2)

MISCELLANEOUS WANTED

Need info on old typewriters? Send SASE to Don Sutherland 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade.

Want to buy old cameras and Daguerreotypes, stereo cards, etc., Send \$1 for my illustrated sales list. Mark Koenigsberg, 292 Main St., Unit J, Madison, NJ 07940. (201) 966-1009.

Wanted: Slot Machine, Regina Music Box, Coin-operated machines. *Machines*, P.O. Box 59026, Chicago, IL 60659. Tel (312) 262-7836. (VII-1)

I will buy or trade for Edison Home Kinetoscope films and projectors, original literature, parts and related materials. Reid Welch, 8034 West 21 Court, Hialeah, FL 33016. Or (305) 821-2702. (VII-10)

Victor VV-XXV (Schoolhouse) horn, elbow (1-5/8" dia.) and lid. Don Hill, 29 West End Ave., Oneonta, NY 13820. Or (607) 432-9183.

Wanted: Source for proper diamond stylus tips for cylinders, but mounted for Shure cartridges. Also need source to make cylinder frequency test records. S. Hamilton, 217 Williamsburg Rd., Ardmore, PA 19003.

Don't forget to send in your renewal form to APM!

PHONOGRAPH SHOPS

OLD SOUND! A Museum of Antique Phonographs and recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, MA 02641. Or 617-385-8795. (VII-4)

PHONOGRAPH SHOPS

The Antique Phonograph Shop carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Shop hours are: Wed's 10:30 - 5:30, Thurs. & Fri. 11 am - 8 pm, and Sat. 10:30 - 5:30; also by app't. Dennis and Patti Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, NY 11001. Or 516-775-8605. Give us a call! (VI-9)

SERVICES

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, R.I. 02906. Or 401-272-5560 after 6 pm. (VII-3)

Moldy brown wax cylinders shaved to perfection, 25¢ service charge for each blank. New recordings also available to be transferred to your shaved cylinder, only 50¢ each. Rick Wilkins, 2708 Jubilee Trail, Arlington, TX 76014.

REPRODUCER REPAIRING

Twenty years experience repairing all types. Phonograph collectors and dealers everywhere know me for the very highest quality workmanship. We repair any reproducer that is repairable. A large SASE will bring you our parts, repair and price list. Also some reproducers, phonographs and music boxes for sale. Gene Ballard, 5281 Country Club Drive, Paradise, CA 95969. (VII-2)

After Oct. 31, 1981, the 10-issue rate to APM will be \$10.00. Renew now!